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10 French songs of the
17th & 18th centuries

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Ten French Songs

Of the 17th and 18th Centuries

GERTRUDE RUTHERFORD & ELLA IVIMEY

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AUGENER Ltd.
LONDON

10 French Songs

Of the 17th & 18th Centuries

Collected and translated by

GERTRUDE RUTHERFORD

The Piano Accompaniments

by

ELLA IVIMEY

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1. CHANSON DU COMTE HAMILTON (Count Hamilton's Song). The words of this lyric were written by Anthony Hamilton (1646-1720, author of the celebrated *Mémoires du Comte de Grammont*) to the 17th century air which is here given, in honour of "Mademoiselle B . . .," that is to say of Henrietta Bulkeley, sister of the Duchess of Berwick to whom Hamilton was much attached. The tune (*Mais*, or *Quand il est dans la rivière*) was a popular one and was once used by a certain Duc de la Ferté, famous for his wit and for being not infrequently the worse for liquor, at a supper-party where he celebrated a reconciliation with his wife by the following couplet:

"*Je sens pour vous renaître dans mon âme*
"*Tous les transport d'une amoureuse flamme,*
"*Mais . . . si vous n'étiez pas ma femme,*
"*Vous ne la seriez jamais.*" 2

2. ADIEU, AMOUR (The Lover's Farewell). The words, by Clément Marot (1495-1544), are found with the air here given in the first edition (1755) of Paradis de Moncrif's *Choix de Chansons*. The second edition of Moncrif's collection and also Monet's collection give an air which requires the addition or repetition of two lines to make the poem fit the music. Needless to say, neither of these later tunes bears any resemblance to the contemporary four-part setting by P. Sandrin. We have restored the original version of the line: *Adieu ce teint, adieu ces riants yeux*, which Moncrif gives as: *Adieu ce rire, adieu ces si beaux yeux.* 4

3. A L'OMBRE D'UN CHÊNE (In the Grove). A 17th century song. 6

4. AU BORD D'UNE FONTAINE (Beside a lonely fountain). The refrain of this song (Félicité passée etc.) is by Jean Bertaud (1552-1611) and was adopted by more than one eighteenth century song writer and used with various tunes. One of the two verses we have given is found with the tune we have chosen in Moncrif's *Choix de Chansons*. The second verse is from a collection dated 1767 which has the same first verse but a less attractive tune. 8

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5. J'AIME UN BRUN (I have loved for half a day). A 17th century song. 10

6. LA BERGÈRE ANNETTE (Once young Chloe). The words of this song are by Nicolas-Germain Léonard (1744-93) and appear with the air here given in a collection published in 1785. 12

7. ICI LES TENDRES OISEAUX (Here the pretty birds) is sung by "a faun" in the opera *Issé* composed in 1697 by André-Cardinal Destouches (1672-1748), who held the office of *Surintendant de la Musique du Roi et Inspecteur général de l'Opéra.* Both the air and the words were copied from the first edition of the opera. 14

8. O MA TANT DOUCE COLOMBELLE (I to my dove) is a *romance lente* sung by Dorval, the hero, in a one-act comic-opera produced in 1761: *On ne s'avise jamais de tout*, with words by Sedaine (Michel-Jean, 1719-97) and music by Monsigny (Pierre-Alexandre 1729-1817). The version here given is from a collection which printed various "graces" not printed in the score of the opera but no doubt supplied by the singer. 18

9. LE BOUQUET RAVI (I am but a shepherd maiden). The words of this song are from the comic opera *Sancho Pança, Gouverneur de l'Île de Barataria*, by Antoine-Alexandre-Henri Poinsinet (1735-69). It was produced in 1762 with music by Philidor but Monsigny also wrote an air for this particular song, altering the text slightly so as to make it complete without the accompanying dialogue. It is Monsigny's version which we give here. 20

10. SI J'AI PERDU MON AMANT (If indeed I've lost my lover). The words of this song are by Poinsinet, the air is by Charles Delusse (1759-90?) a flautist and wind instrument maker, who published an opera, a book on flute playing and a collection of songs from which this one is taken. 24

G. RUTHERFORD.

The airs of the songs are exactly as found in contemporary collections. The accompaniments are in no case arrangements of contemporary harmonisations but are entirely original.

CHANSON DU COMTE HAMILTON

COUNT HAMILTON'S SONG

Words by Anthony Hamilton (1646-1720)
Tune 17th century
Collected and translated by
Gertrude Rutherford

Accompaniment by
Ella Ivimey

Moderato
CHANT
PIANO
C'est cet ob - jet pour qui Phé-bus m'in - spi - re,
She, she it is whom Phoe-bus bids me praise,
legato
C'est elle en - fin pour qui mon coeur sou - pi - re, Mais...
She for whose sake I sigh - ing spend my days, And...
rall.
A-mour c'est à vous à di-re Le res - te de mes se - crets!
Love im-plore to teach me ways Her af - fec-tion to com - mand.
a tempo
rall.
Chan - tez oi - seaux dès la nais - sante au - ro - re,
Sing, pret - ty birds, when mor-ning paints the sky,
legato

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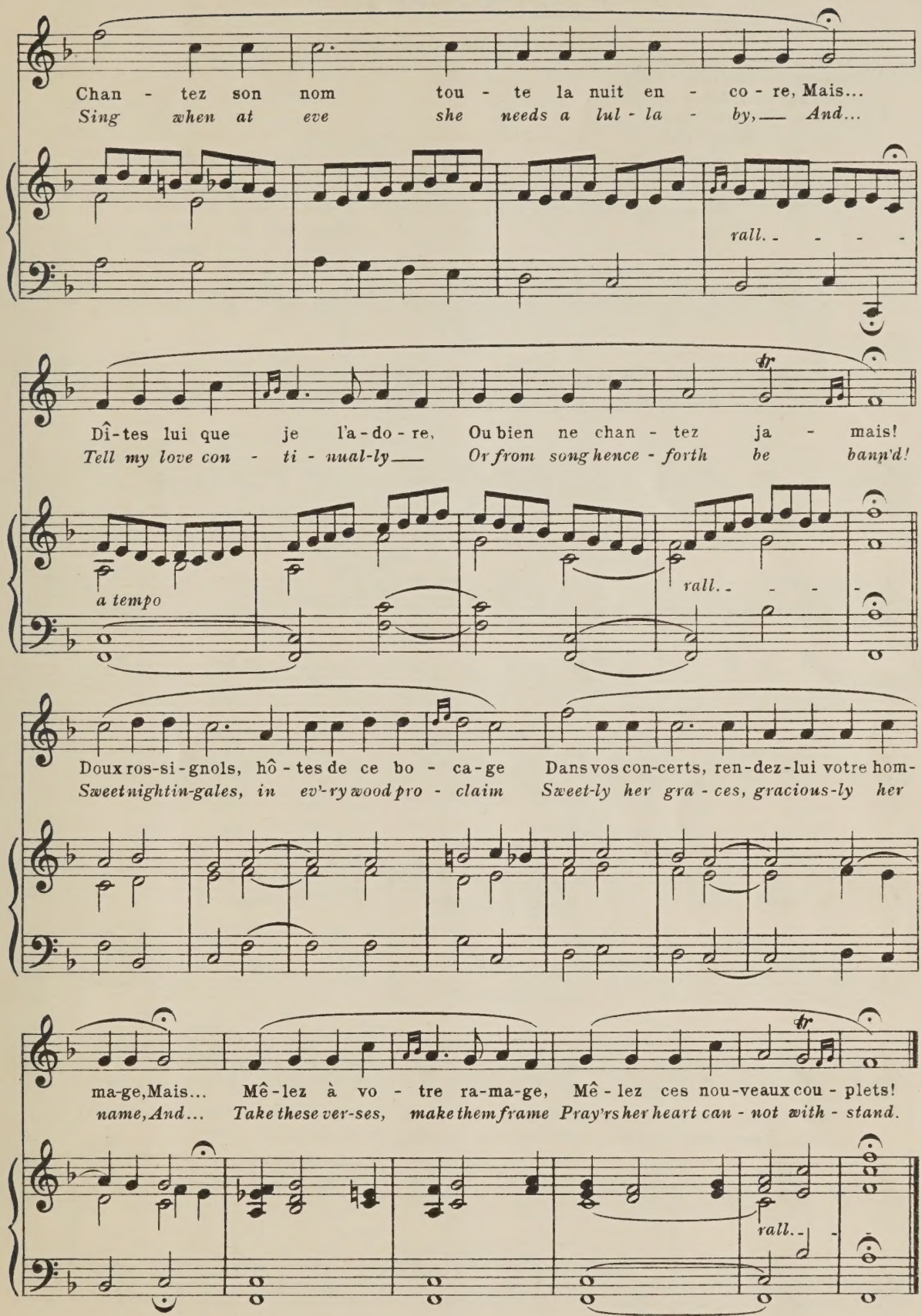
Chan - tez son nom tou - te la nuit en - co - re, Mais...
Sing when at eve she needs a lul - la - by, And...
rall.
Dî-tes lui que je l'a-do-re, Ou bien ne chan - tez ja - mais!
Tell my love con - ti - nual-ly Or from song hence - forth be banp'd!
a tempo
rall.
Doux ros-si-gnols, hô - tes de ce bo - ca-ge Dans vos con-certs, ren-dez-lui votre hom-
Sweet nightin-gales, in ev'-ry wood pro - claim Sweet-ly her gra - ces, gracious-ly her
ma-ge, Mais... Mê-lez à vo - tre ra-ma-ge, Mê-lez ces nou-veaux cou - plets!
name, And... Take these ver-ses, make them frame Pray'rs her heart can - not with - stand.
rall.

ADIEU, AMOUR!

THE LOVER'S FAREWELL

Words by Clément Marot (1495-1544)
Air before 1760
Collected and translated by
Gertrude Rutherford

Accompaniment by
Ella Ivimey

Moderato
CHANT
PIANO
Puis-que de vous je n'ai
Since in your thoughts I find
au-tre vi-sa-ge, Je m'en vais rendre er-mite en un dé-sert,
I have no me-rit, I'll go as her-mit, in far de-serts pray
Pour pri-er Dieu, si un au-tre vous sert,
With my whole heart that he you fa-vour, may
rall.
Qu'au-tant que moi en votre hon-neur soit sa-ge.
My truth, my faith, but not my grief in-he-rit.
rall.

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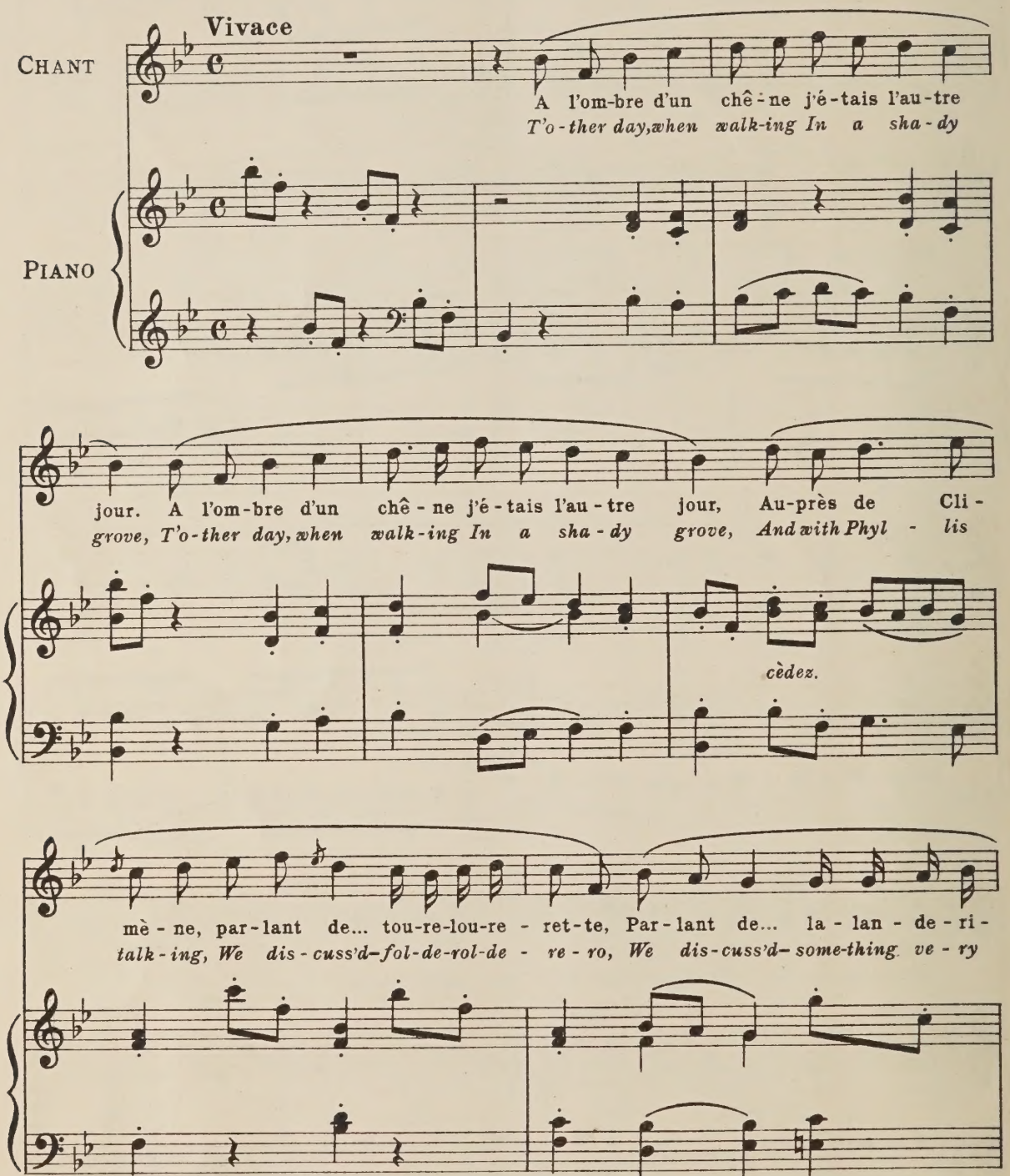
A - dieu, A - mour!
Fare - well, fare - well!
A - dieu gen - til cor - sa - ge!
You are com-posed for lo - ving;
legato
A - dieu ce teint, A-dieu ces ri - ants yeux!
Sweet eyes, sweet lips, voice sweet as Phi - lo - mel!
Je n'ai pas eu de vous grand a - van - ta - ge,
Yet I from you have had nought but re - - pro - ving.
rall.
Un moins ai - mant au - ra peut - ê - tre mieux. A - dieu!
For one less fond you less dis - dain___ may feel. Fare - well!
rall. - - - - -

A L'OMBRE D'UN CHÊNE

IN THE GROVE

Words and Music 17th century
Collected and translated by
Gertrude Rutherford

Accompaniment by
Ella Ivimey


Vivace
CHANT
PIANO
A l'om-bre d'un chê-ne j'é-tais l'au-tre
T'o-ther day, when walk-ing In a sha-dy
jour. A l'om-bre d'un chê-ne j'é-tais l'au-tre jour, Au-près de Cli-
grove, T'o-ther day, when walk-ing In a sha-dy grove, And with Phyl-lis
cèdez.
mè-ne, par-lant de... tou-re-lou-re-ret-te, Par-lant de... la-lan-de-ri-
talk-ing, We dis-cuss'd-fol-de-rol-de-re-ro, We dis-cuss'd-some-thing ve-ry

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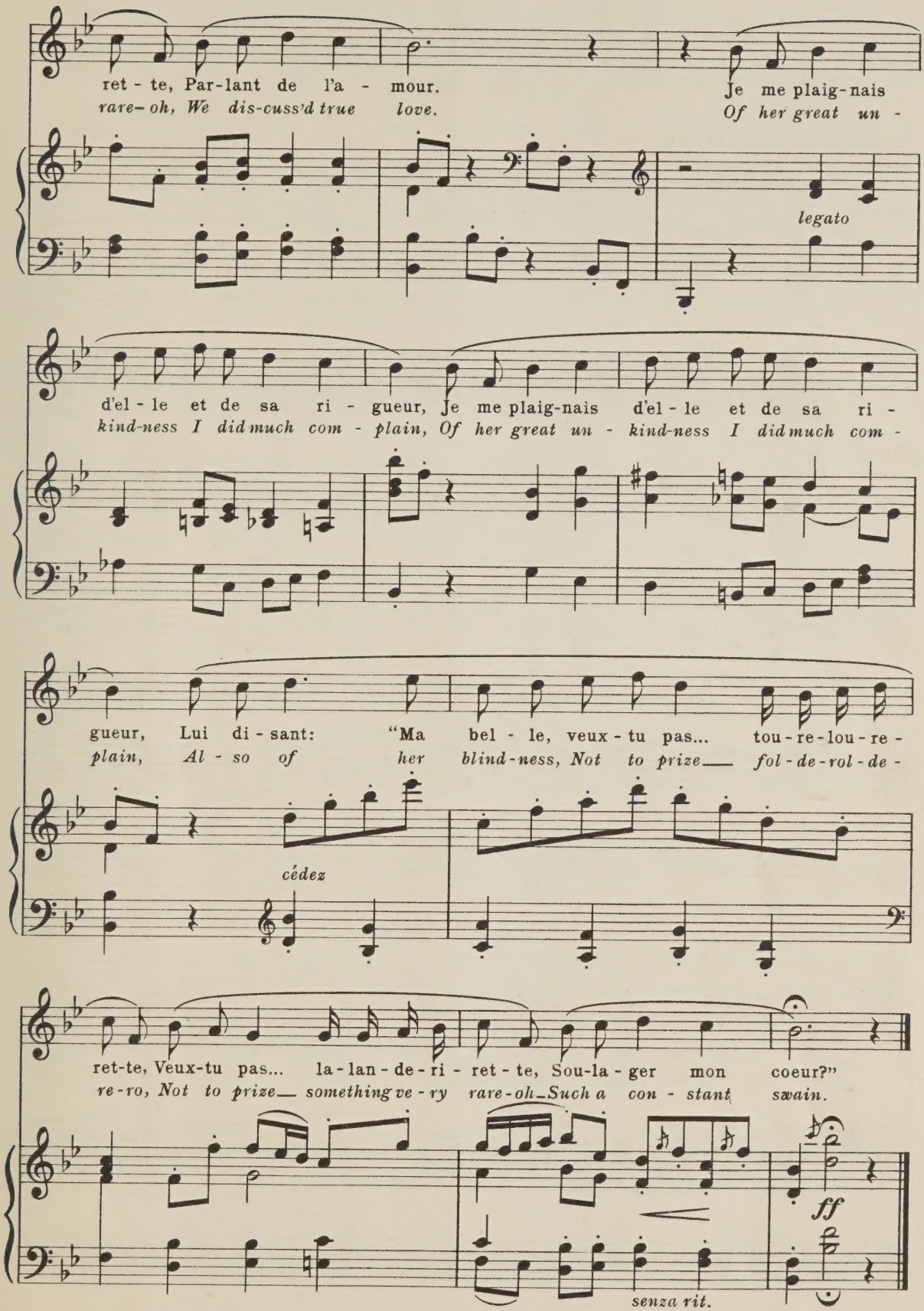
ret - te, Par-lant de l'a - mour. Je me plaig-nais
rare-oh, We dis-cuss'd true love. Of her great un -
legato
d'el - le et de sa ri - gueur, Je me plaig-nais d'el - le et de sa ri -
kind-ness I did much com - plain, Of her great un - kind-ness I did much com -
gueur, Lui di - sant: "Ma bel - le, veux - tu pas... tou - re - lou - re -
plain, Al - so of her blind-ness, Not to prize fol - de - rol - de -
cédez
ret-te, Veux-tu pas... la-lan - de - ri - ret - te, Sou-la - ger mon coeur?"
re-ro, Not to prize something ve - ry rare-oh Such a con - stant swain.
ff
senza rit.

AU BORD D'UNE FONTAINE

BESIDE A LONELY FOUNTAIN

Refrain by Bertaud (1552-1611)
Tune before 1760
Collected and translated by
Gertrude Rutherford

Accompaniment by
Ella Ivimey

Andante
CHANT
PIANO
Au bord d'u - ne fon - tai - ne Tir-
jours di - gne d'en - vi - e, Je
Be - side a lone - ly foun - tain Thyr-
once in life de - ligh - ted, But
p
simile
Ped.
cis, bru - lant d'a - mour, Con - tait ain - si sa-
ne vous ver - rai plus. Au prin - temps de ma-
sis, too sad to rove, Calls E - cho from the-
now de - light is dead, In dreams of love re -
pei - ne Aux é - chos d'a - len - tour: "Fé -
vi - e Vous ê - tes dis - pa - rus! Fé -
moun - tain, His sor - rows to ap - prove. "Oh,
qui - ted My sweet spring all is fled. Oh,
p
p

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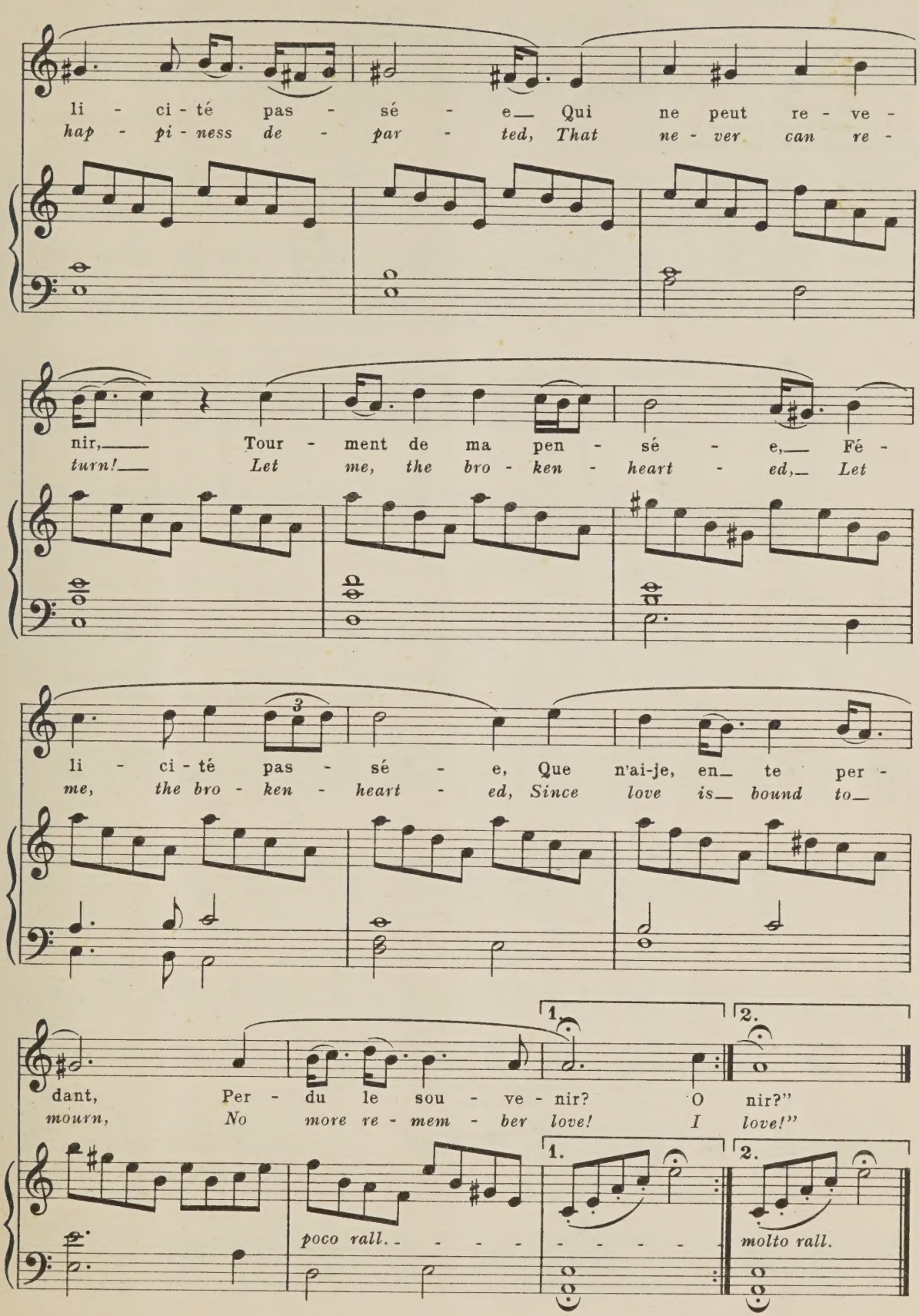
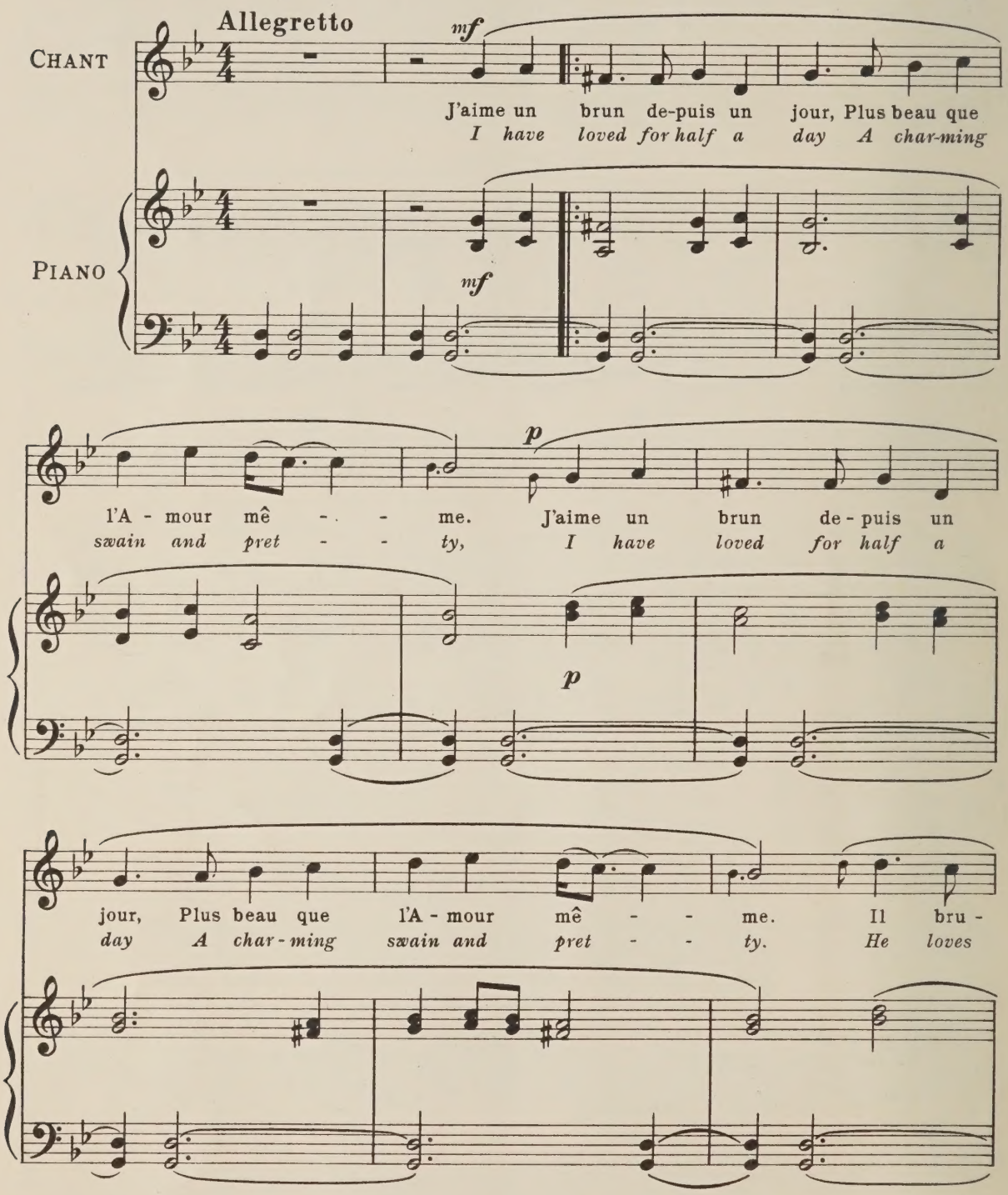

li - ci - té pas - sé - e Qui ne peut re - ve -
hap - pi - ness de - par - ted, That ne - ver can re -
nir, Tour - ment de ma pen - sé - e, Fé -
turn! Let me, the bro - ken - heart - ed, Let
3
li - ci - té pas - sé - e, Que n'ai-je, en te per -
me, the bro - ken - heart - ed, Since love is bound to
1.
2.
dant, Per - du le sou - ve - nir? O nir?"
mourn, No more re - mem - ber love! I love!"
poco rall.
molto rall.

J'AIME UN BRUN

I HAVE LOVED FOR HALF A DAY

Words and Music 17th century
Collected and translated by
Gertrude Rutherford

Accompaniment by
Ella Ivimey


Allegretto
CHANT
PIANO
mf
J'aime un brun de-puis un jour, Plus beau que
I have loved for half a day A char-ming
p
l'A - mour mê - - me. J'aime un brun de - puis un
swain and pret - - ty, I have loved for half a
jour, Plus beau que l'A - mour mê - - me. Il bru -
day A char - ming swain and pret - - ty. He loves

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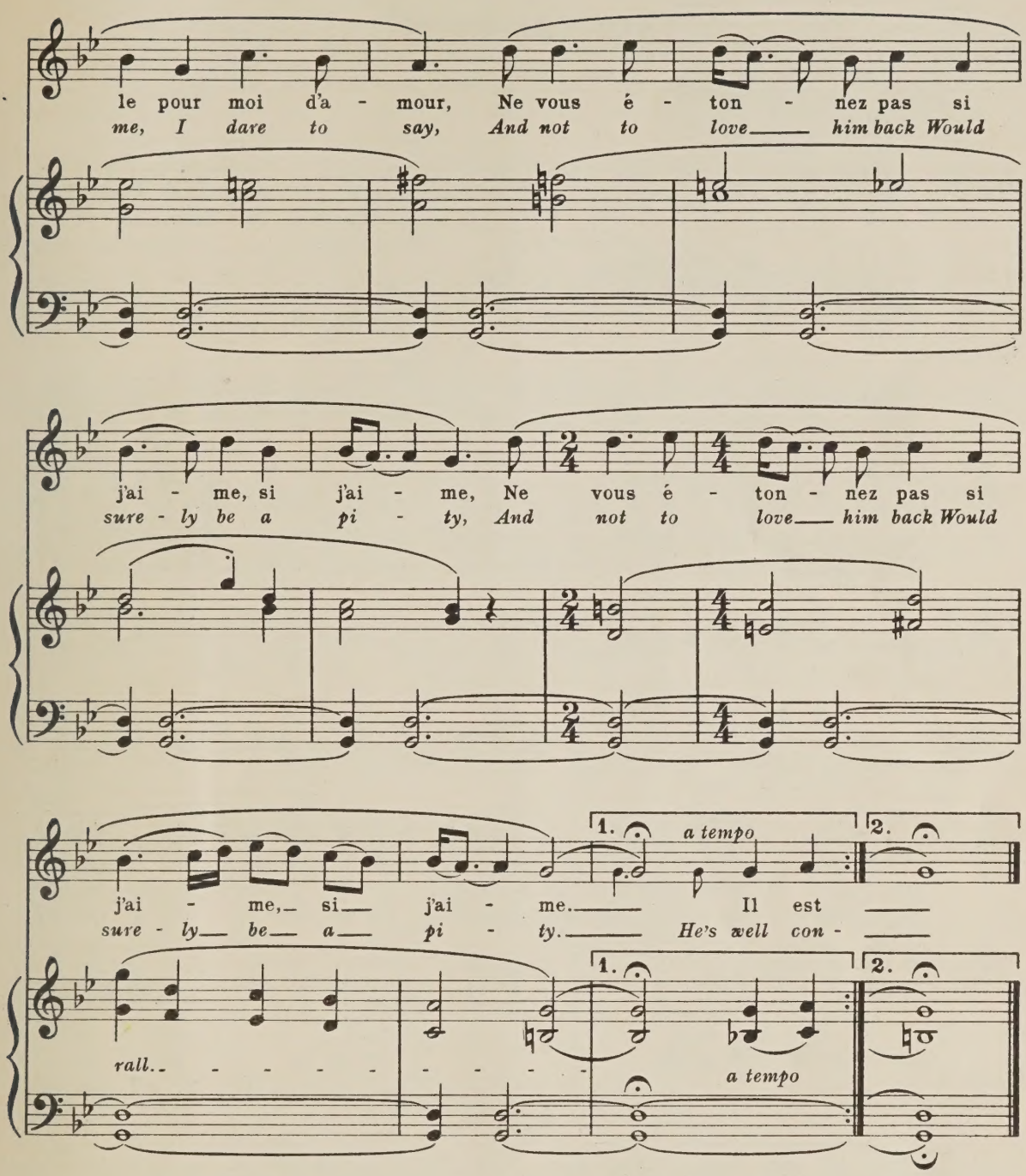

le pour moi d'a - mour, Ne vous é - ton - nez pas si
me, I dare to say, And not to love him back Would
j'ai - me, si j'ai - me, Ne vous é - ton - nez pas si
sure - ly be a pi - ty, And not to love him back Would
1.
2.
a tempo
j'ai - me, si j'ai - me. Il est
sure - ly be a pi - ty. He's well con -
rall.
a tempo

2. Il est sage, il est discret,
Sa douceur est extrême.
Il est sage, il est discret,
Sa douceur est extrême.
Il sait garder le secret.
Ne vous étonnez pas si j'aime.
Ne vous étonnez pas si j'aime.

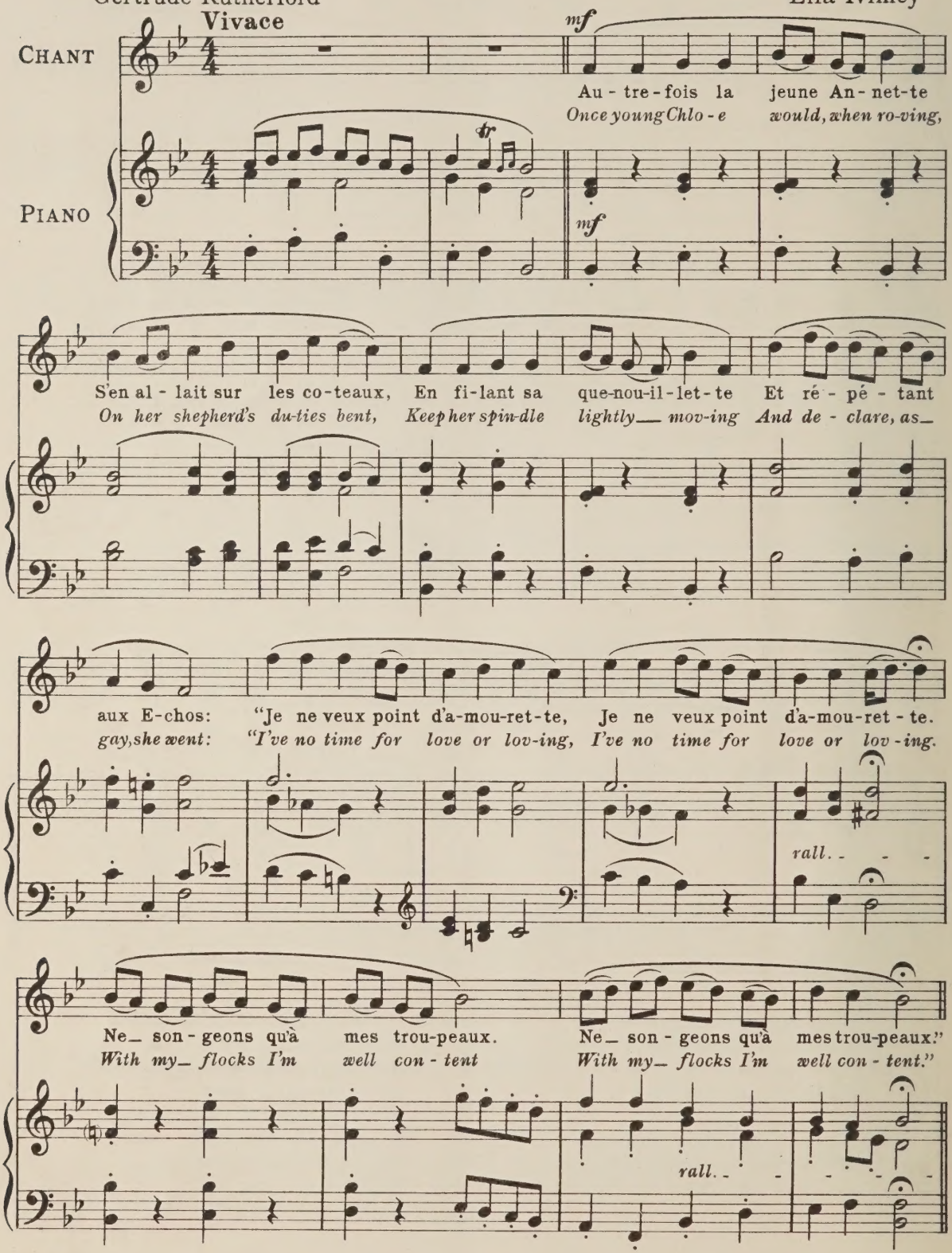
2. *He's well-conducted and discreet,*
As tender as he's witty.
He's well conducted and discreet,
As tender as he's witty.
He tells no soul of where we meet;
So, not to love him back
Would surely be a pity.
So, not to love him back
Would surely be a pity.

LA BERGÈRE ANNETTE

ONCE YOUNG CHLOE

Words by Nicolas Germain Léonard (1744-1793)
Air, 18th century
Collected and translated by
Gertrude Rutherford

Accompaniment by
Ella Ivimey


Vivace
CHANT
PIANO
mf
Au - tre - fois la jeune An - net-te
Once young Chlo - e would, when ro-ving,
S'en al - lait sur les co-teaux, En fi-lant sa que-nou-il-let-te Et ré - pé - tant
On her shepherd's du-ties bent, Keep her spin-dle lightly mov-ing And de - clare, as-
aux E-chos: "Je ne veux point d'a-mou-ret-te, Je ne veux point d'a-mou-ret - te.
gay, she went: "I've no time for love or lov-ing, I've no time for love or lov - ing.
rall.
Ne son - geons qu'à mes trou-peaux. Ne son - geons qu'à mes trou-peaux."
With my flocks I'm well con - tent With my flocks I'm well con - tent."
rall.

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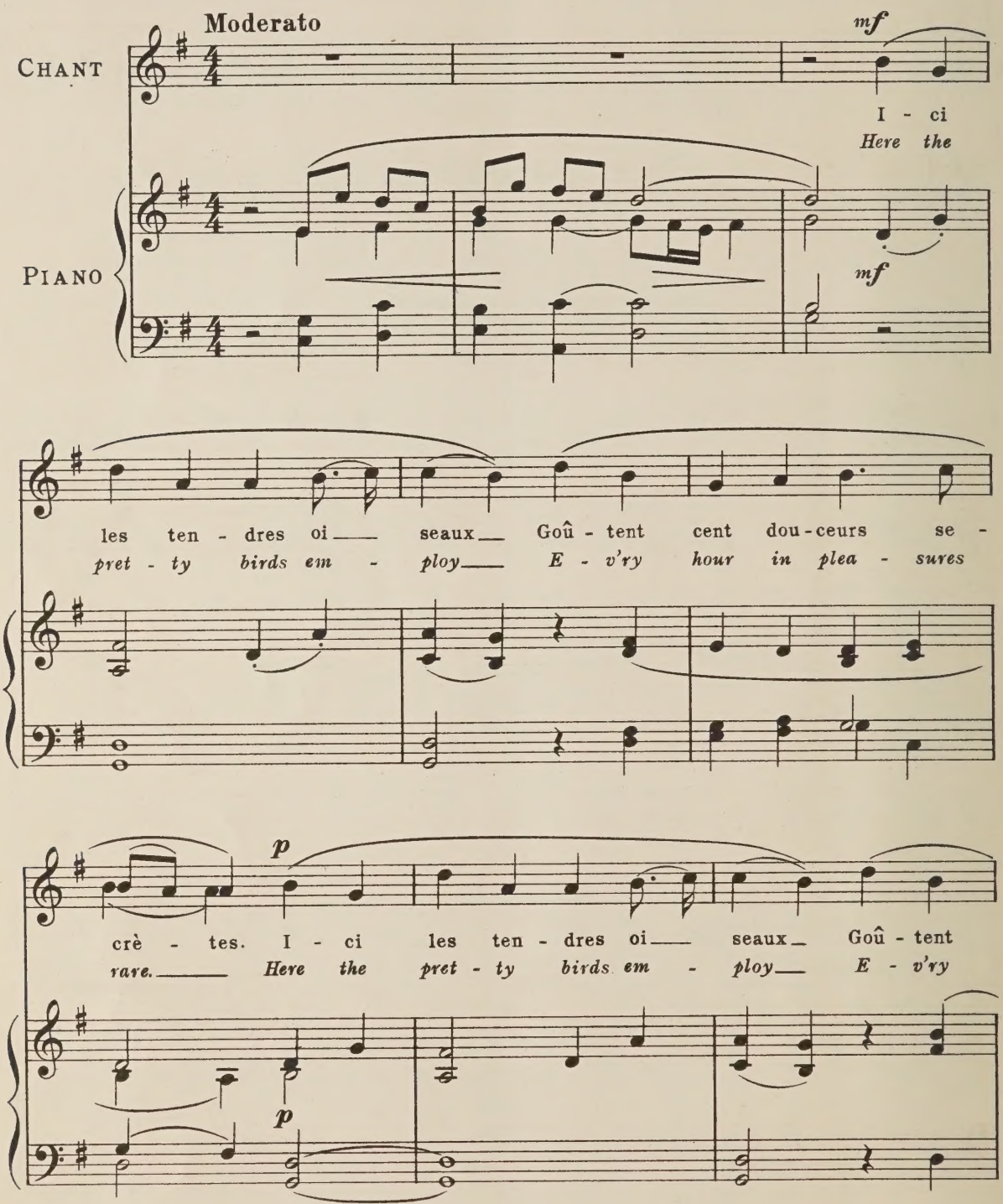
p
An-nette au-jour - d'hui sou - pi - re, L'A - mour trou-ble son re - pos,
Chlo - e nox sits sad_ and sigh-ing, Love has killed her mer - ri - ment,
p legato
De-puis qu'il l'a su_ ré - dui-re Elle a_ lais - sé_ ses fu-seaux.
She, no more her spin-dle_ ply-ing, Oft re - ceives ad - vice well meant:
Et tou-jours il_ faut lui di - re, Et tou-jours il_ faut lui di - re:
"You had bet - ter, love de - ny - ing, You had bet - ter, love de - ny - ing,
legato
rall. - - - - -
"Son-gez donc à_ vos trou-peaux. Son-gez donc à_ vos trou-peaux!"
With your flocks re - main con - tent, With your flocks re - main con - tent."
f
f

ICI LES TENDRES OISEAUX

HERE THE PRETTY BIRDS

Tune by Destouches (1672-1749)
Collected and translated by
Gertrude Rutherford

Accompaniment by
Ella Ivimey


Moderato
CHANT
PIANO
mf
I - ci
Here the
mf
les ten - dres oi___ seaux___ Goû - tent cent dou-ceurs se -
pret - ty birds em - ploy___ E - v'ry hour in plea - sures
p
crè - tes. I - ci les ten - dres oi___ seaux___ Goû - tent
rare.___ Here the pret - ty birds em - ploy___ E - v'ry
p

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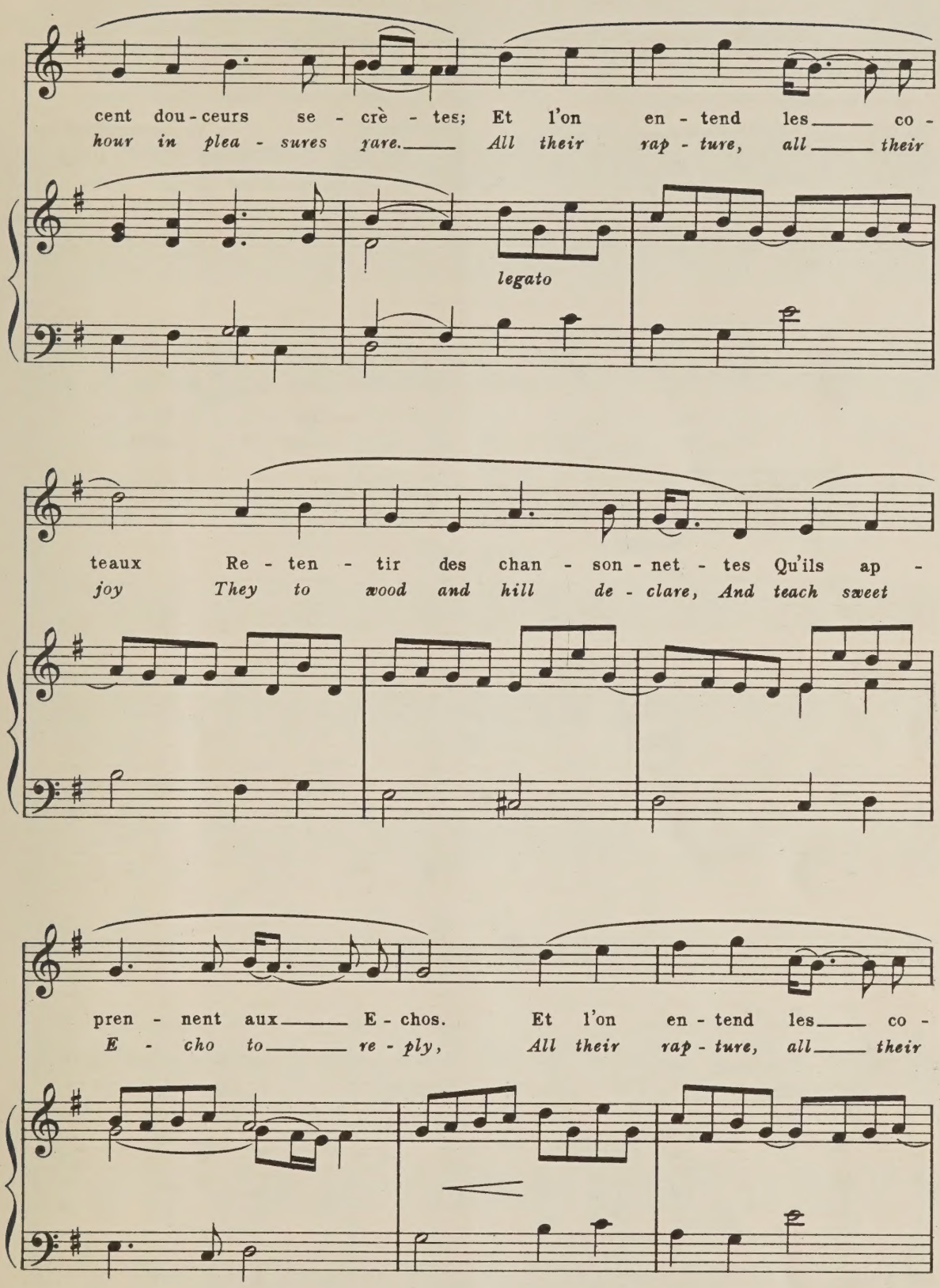
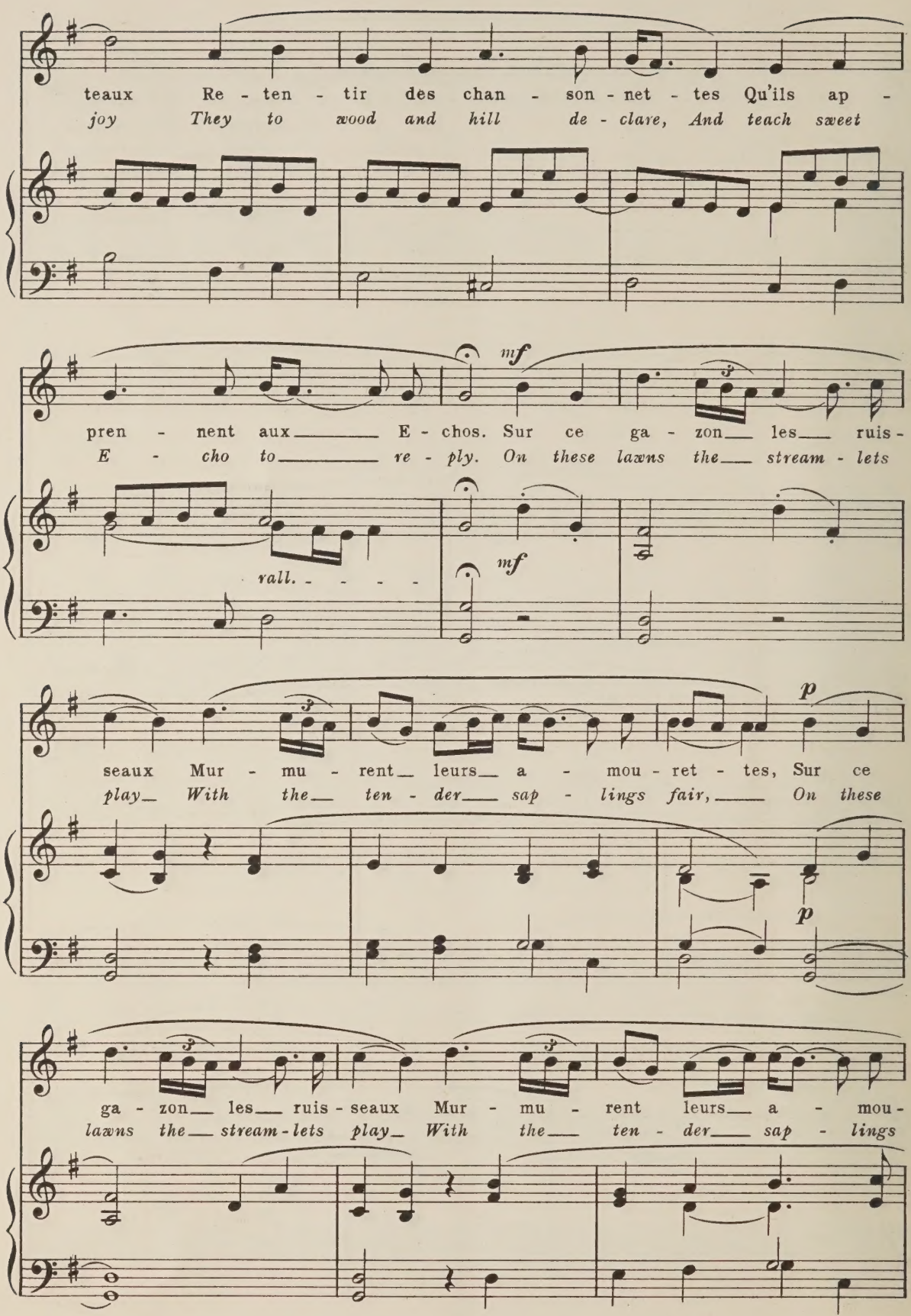
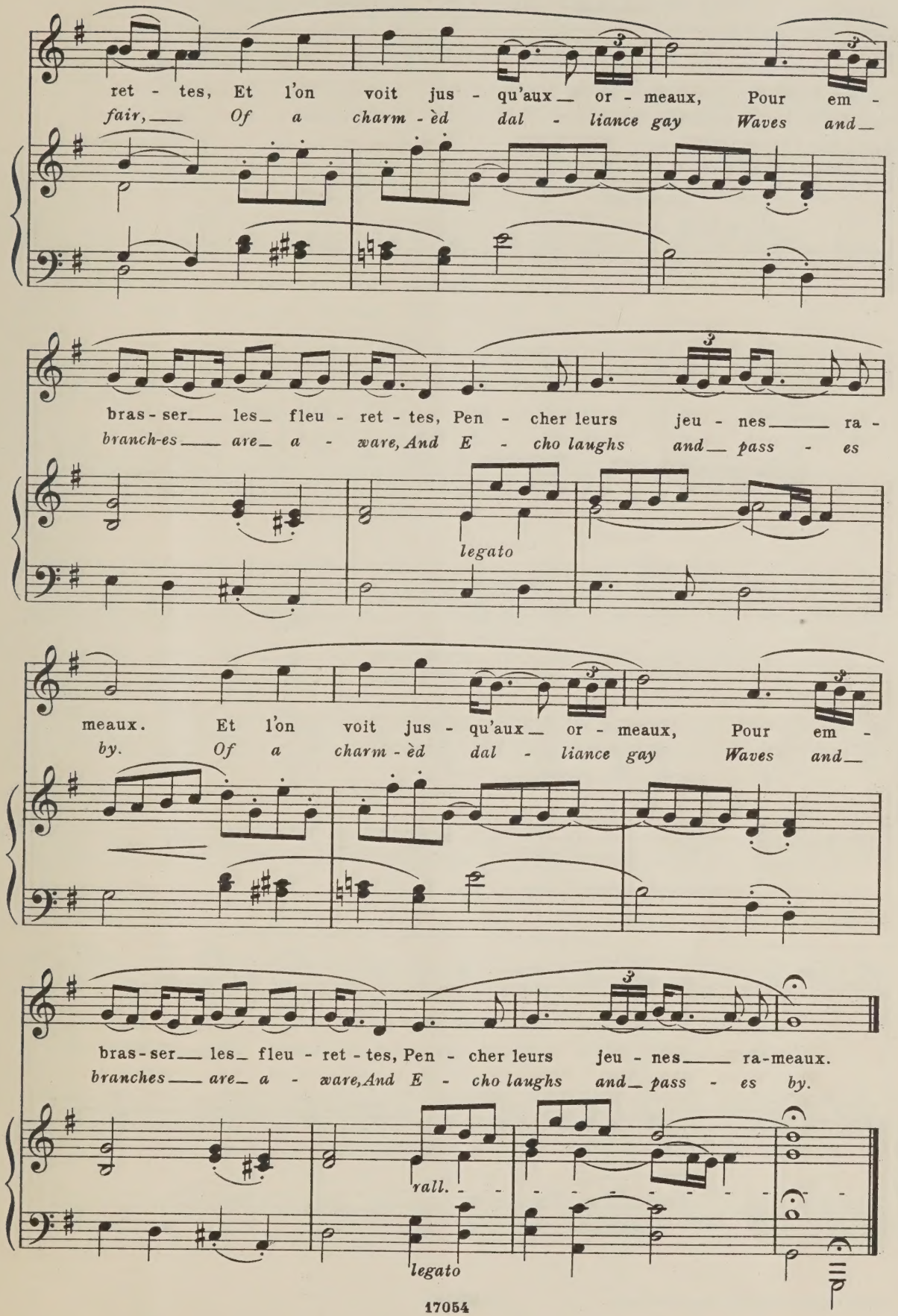

cent dou - ceurs se - crè - tes; Et l'on en - tend les co -
hour in plea - sures rare. All their rap - ture, all their
legato
teaux Re - ten - tir des chan - son - net - tes Qu'ils ap -
joy They to wood and hill de - clare, And teach sweet
pren - nent aux E - chos. Et l'on en - tend les co -
E - cho to re - ply, All their rap - ture, all their


teaux Re - ten - tir des chan - son - net - tes Qu'ils ap -
joy They to wood and hill de - clare, And teach sweet
mf
pren - nent aux E - chos. Sur ce ga - zon les ruis -
E - cho to re - ply. On these lawns the stream - lets
rall. - - - -
mf
p
seaux Mur - mu - rent leurs a - mou - ret - tes, Sur ce
play With the ten - der sap - lings fair, On these
p
ga - zon les ruis - seaux Mur - mu - rent leurs a - mou -
lawns the stream - lets play With the ten - der sap - lings

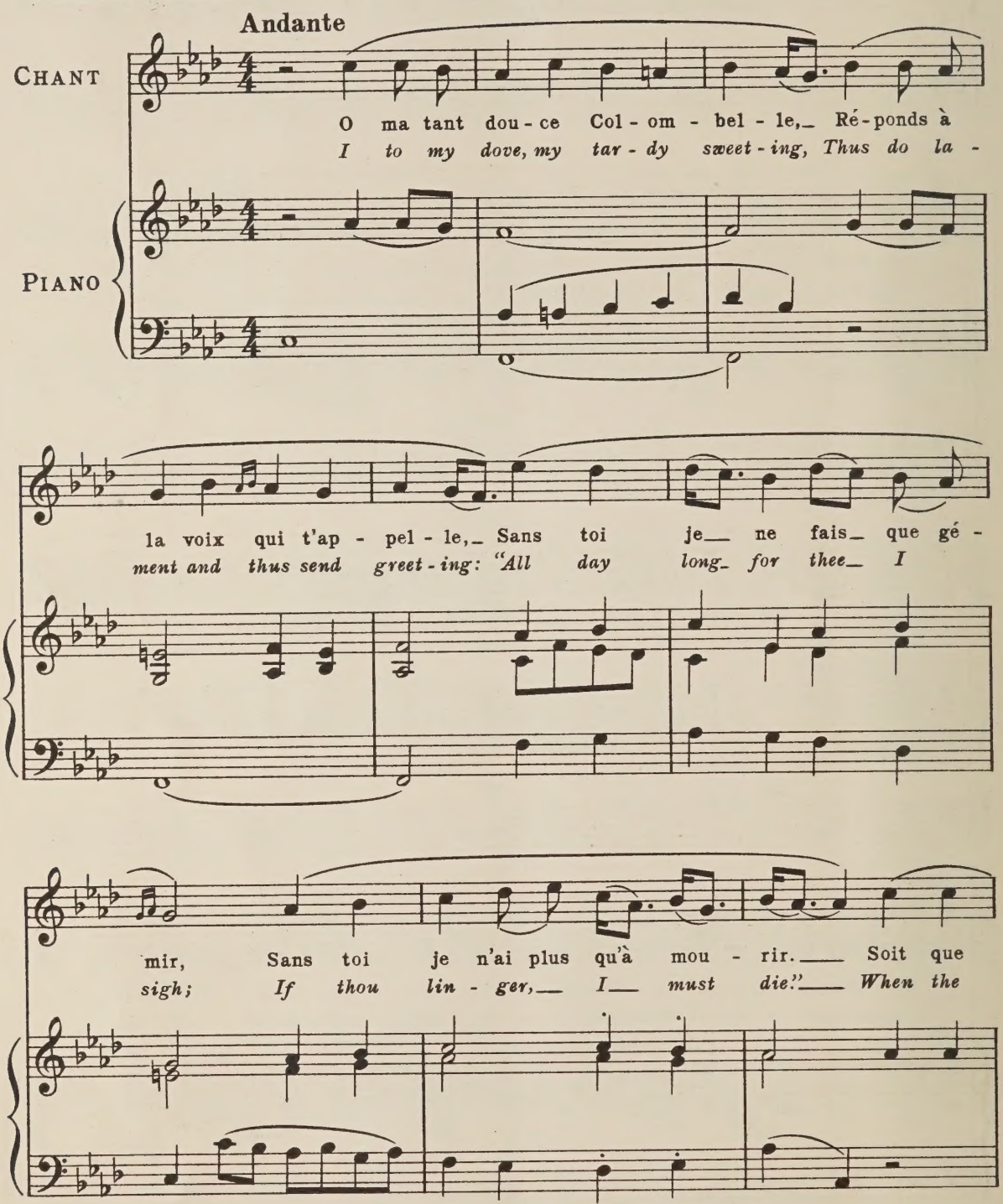

ret - tes, Et l'on voit jus - qu'aux or - meaux, Pour em -
fair, Of a charm - èd dal - liance gay Waves and
bras - ser les fleu - ret - tes, Pen - cher leurs jeu - nes ra -
branch-es are a - ware, And E - cho laughs and pass - es
legato
meaux. Et l'on voit jus - qu'aux or - meaux, Pour em -
by. Of a charm - èd dal - liance gay Waves and
bras - ser les fleu - ret - tes, Pen - cher leurs jeu - nes ra-meaux.
branches are a - ware, And E - cho laughs and pass - es by.
rall.
legato

O MA TANT DOUCE COLOMBELLE

I TO MY DOVE

Words by Sedaine 1719-1797.)
Tune by Monsigny(1729-1817.)
Collected and translated by
Gertrude Rutherford

Accompaniment by
Ella Ivimey


Andante
CHANT
PIANO
O ma tant dou-ce Col-om-bel-le, Ré-ponds à
I to my dove, my tar-dy sweet-ing, Thus do la-
la voix qui t'ap-pel-le, Sans toi je ne fais que gé-
ment and thus send greet-ing: "All day long for thee I
mir, Sans toi je n'ai plus qu'à mou-rir. Soit que
sigh; If thou lin-ger, I must die." When the

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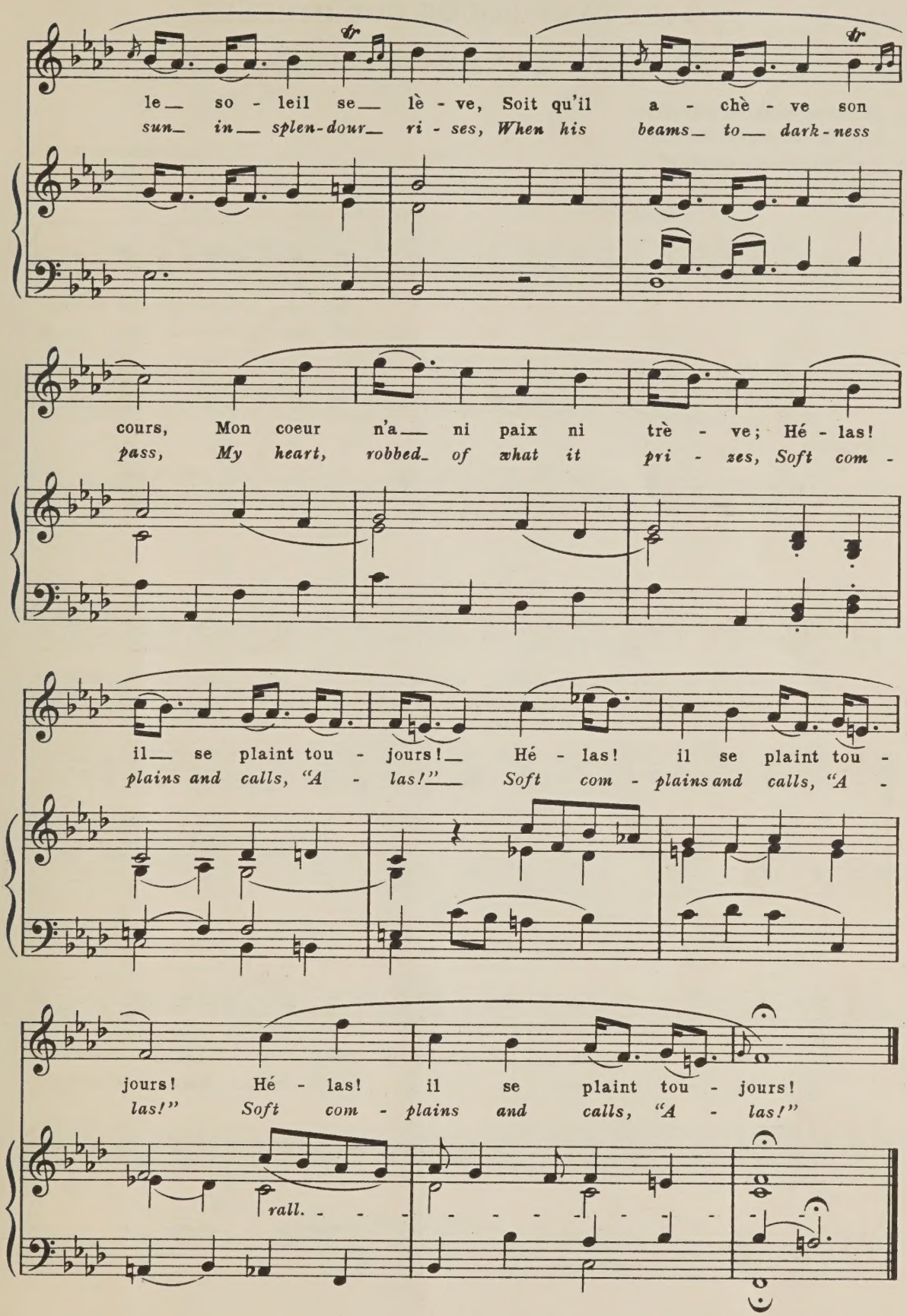
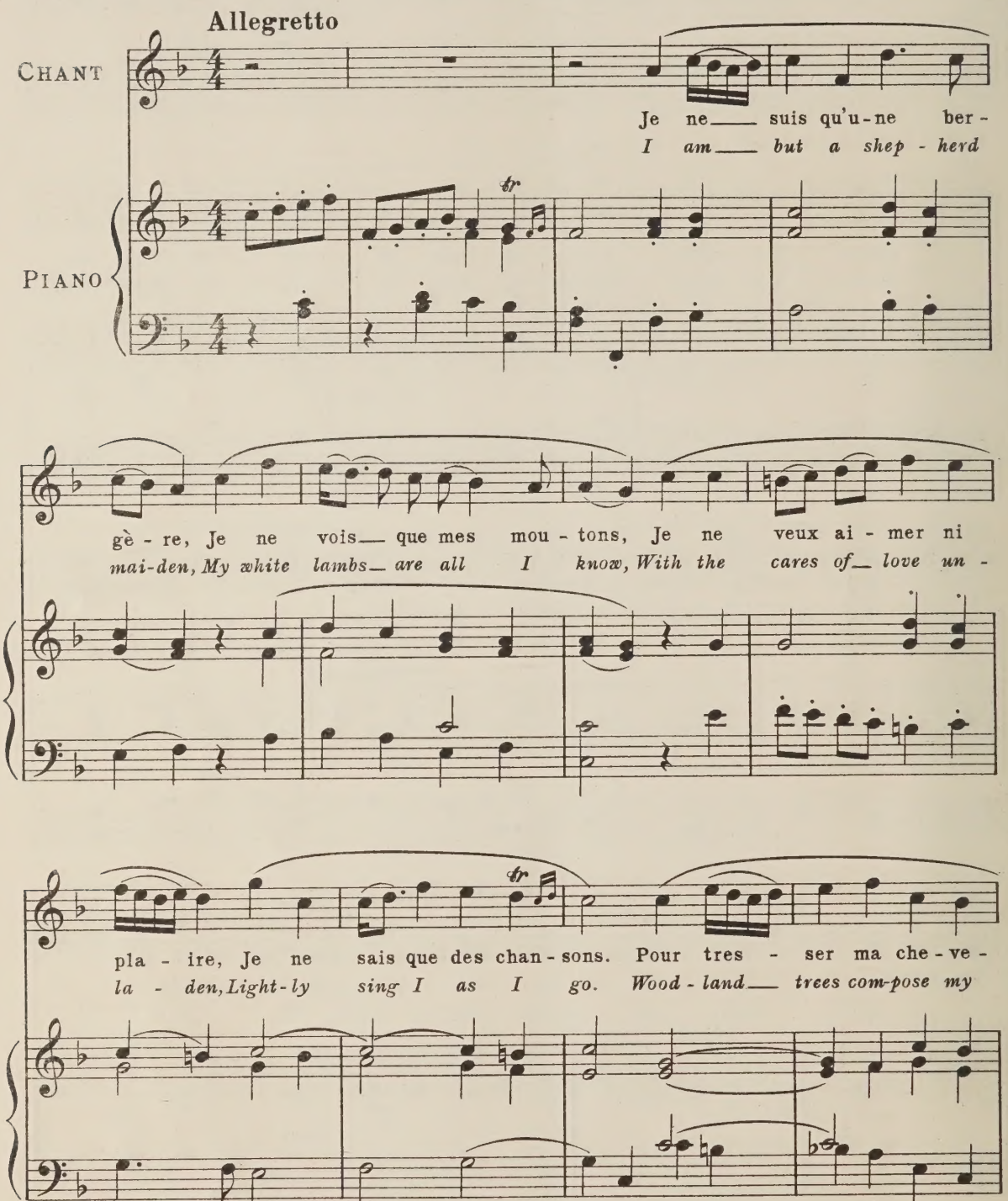

le so - leil se lè - ve, Soit qu'il a - chè - ve son
sun- in splen-dour ri - ses, When his beams to dark-ness
cours, Mon coeur n'a ni paix ni trè - ve; Hé - las!
pass, My heart, robbed of what it pri - zes, Soft com -
il se plaint tou - jours! Hé - las! il se plaint tou -
plains and calls, "A - las!" Soft com - plains and calls, "A -
jours! Hé - las! il se plaint tou - jours!
las!" Soft com - plains and calls, "A - las!"
rall.

LE BOUQUET RAVI

I AM BUT A SHEPHERD MAIDEN

Words by Poinsinet (1735-1769.)
Tune by Monsigny (1729-1817.)
Collected and translated by
Gertrude Rutherford

Accompaniment by
Ella Ivimey


Allegretto
CHANT
PIANO
Je ne suis qu'u-ne ber-
I am but a shep-herd
gè-re, Je ne vois que mes mou-tons, Je ne veux ai-mer ni
mai-den, My white lambs are all I know, With the cares of love un-
pla-ire, Je ne sais que des chan-sons. Pour tres-ser ma che-ve-
la-den, Light-ly sing I as I go. Wood-land trees com-pose my

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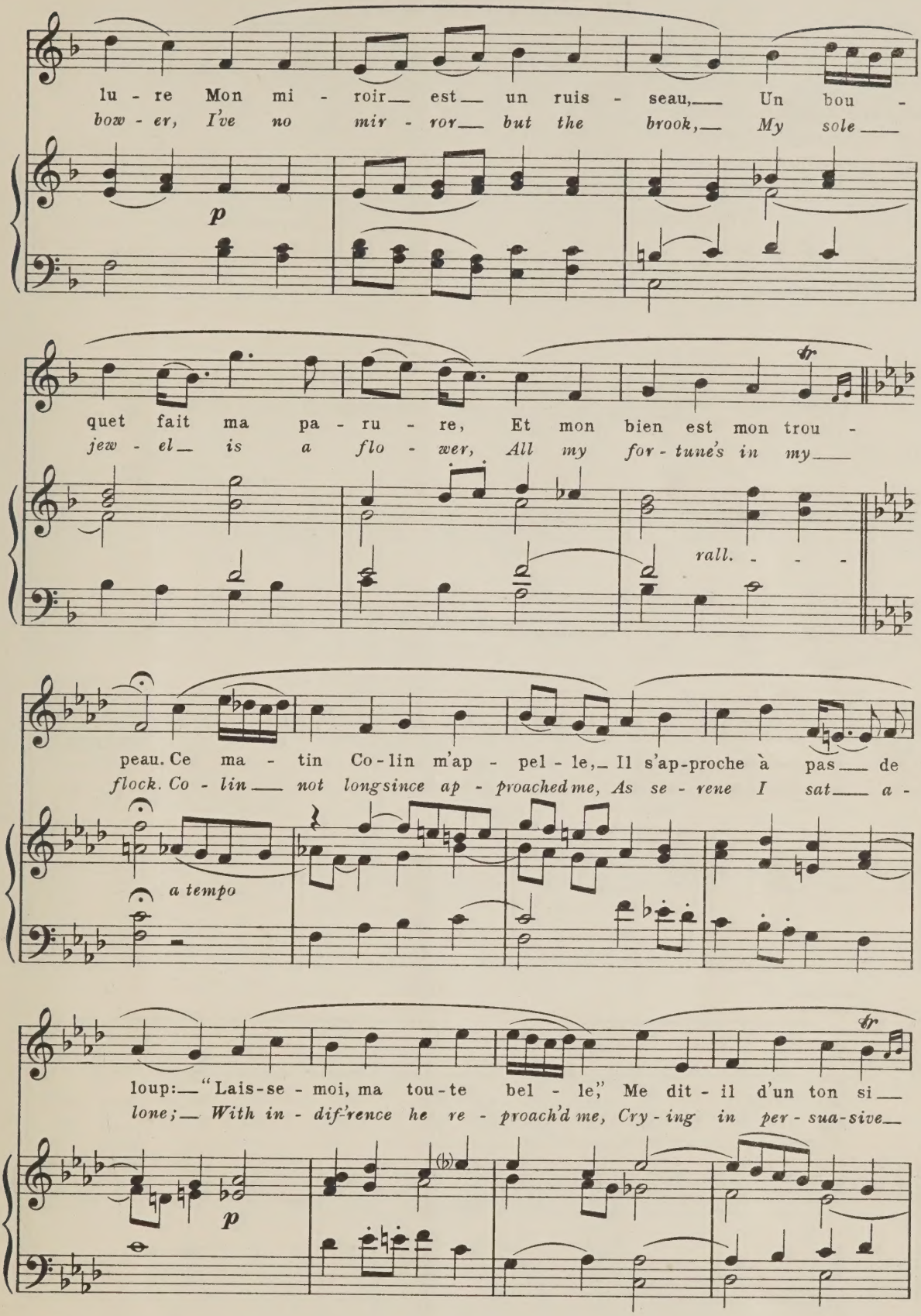
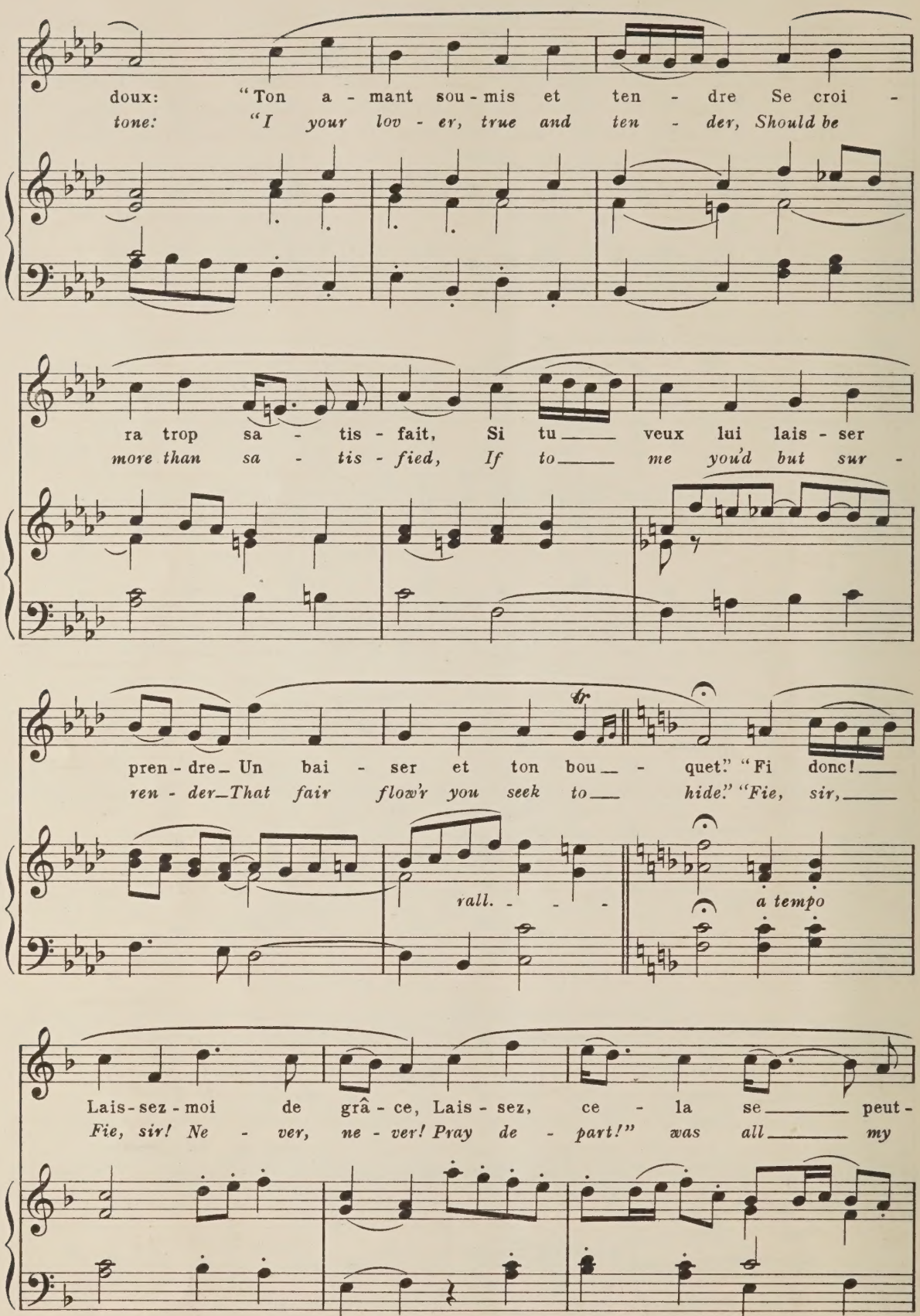
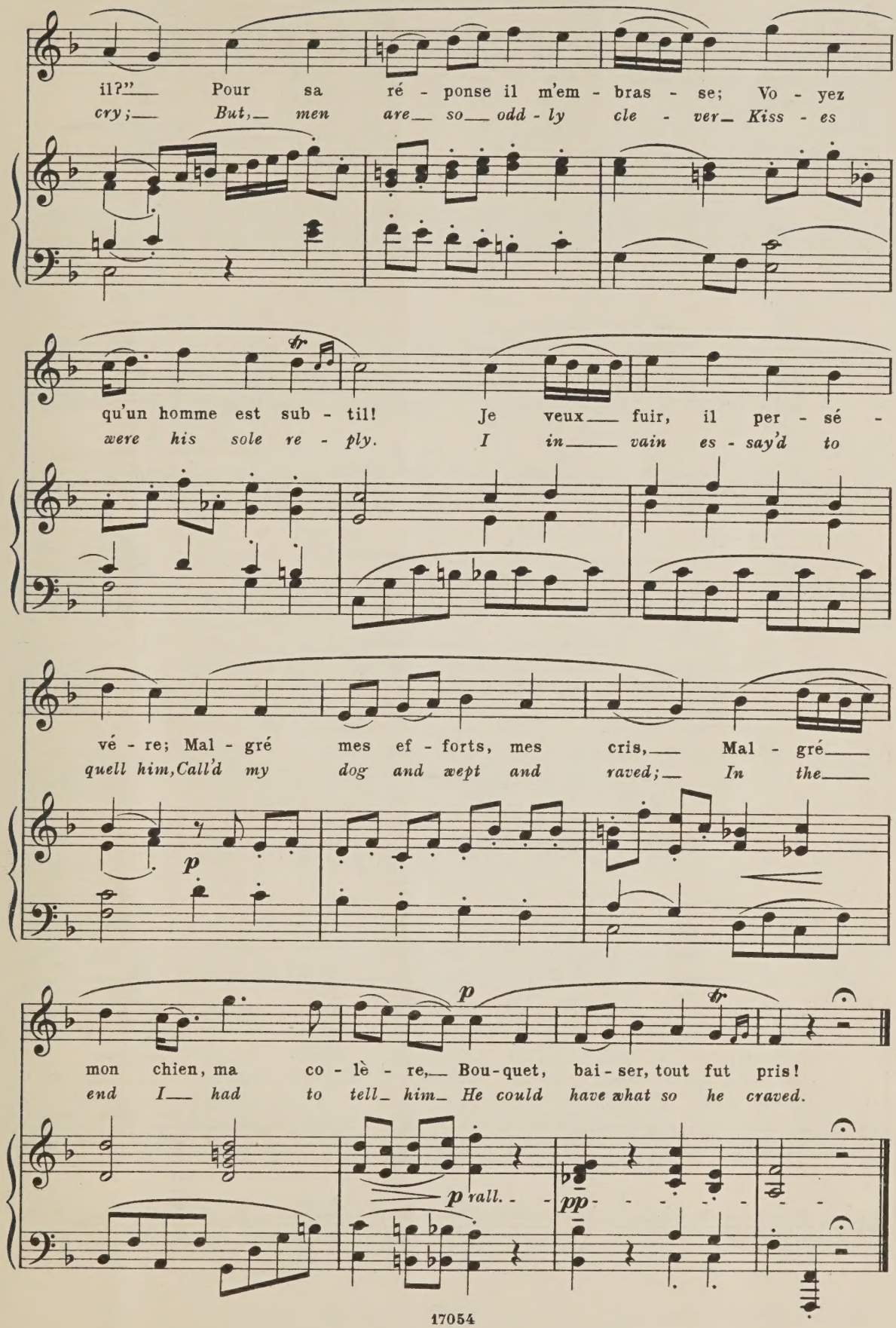

lu - re Mon mi - roir est un ruis - seau, Un bou -
bow - er, I've no mir - ror but the brook, My sole
p
quet fait ma pa - ru - re, Et mon bien est mon trou -
jew - el is a flo - wer, All my for - tune's in my
rall.
peau. Ce ma - tin Co - lin m'ap - pel - le, Il s'ap-proche à pas de
flock. Co - lin not long since ap - proached me, As se - rene I sat a -
a tempo
loup: "Lais-se - moi, ma tou-te bel - le," Me dit - il d'un ton si
lone; With in - dif'rence he re - proach'd me, Cry - ing in per - sua - sive
p


doux: "Ton a - mant sou - mis et ten - dre Se croi -
tone: "I your lov - er, true and ten - der, Should be
ra trop sa - tis - fait, Si tu veux lui lais - ser
more than sa - tis - fied, If to me you'd but sur -
pren - dre Un bai - ser et ton bou - quet." "Fi donc!
ren - der That fair flow'r you seek to hide." "Fie, sir,
rall.
a tempo
Lais - sez - moi de grâ - ce, Lais - sez, ce - la se peut -
Fie, sir! Ne - ver, ne - ver! Pray de - part!" was all my


il?" Pour sa ré - ponse il m'em - bras - se; Vo - yez
cry; But, men are so odd - ly cle - ver Kiss - es
qu'un homme est sub - til! Je veux fuir, il per - sé -
were his sole re - ply. I in vain es - say'd to
vé - re; Mal - gré mes ef - forts, mes cris, Mal - gré
quell him, Call'd my dog and wept and raved; In the
p
mon chien, ma co - lè - re, Bou-quet, bai - ser, tout fut pris!
end I had to tell him He could have what so he craved.
p rall.
pp

SI J'AI PERDU MON AMANT

IF INDEED I'VE LOST MY LOVER

Words by Poinsinet (1735-1769.)
Tune by Delusse (1731-1790.)
Collected and translated by
Gertrude Rutherford

Accompaniment by
Ella Ivimey

Andante
CHANT
PIANO
Si j'ai per -
Trop cré - dule
If in - deed
In his vows
p
tr
du mon a - mant
à ses sou - pirs,
I've lost my lover
too much be - lieving,
Je ne veux plus ê - tre bel - le,
L'au - tre jour dans un bo - ca - ge,
I've no wish for beau - ty more;
T'other day be - neath a tree
Co - lin se - rait in - con - stant,
De nos mu - tu - els dé - sirs
If my Co - lin's love is o-ver,
I, not guess - ing his de - ceiving,
Co - lin que j'ai cru fi -
Deux bai-sers fu - rent le
Which I thought so
Gave him kiss-es, two or

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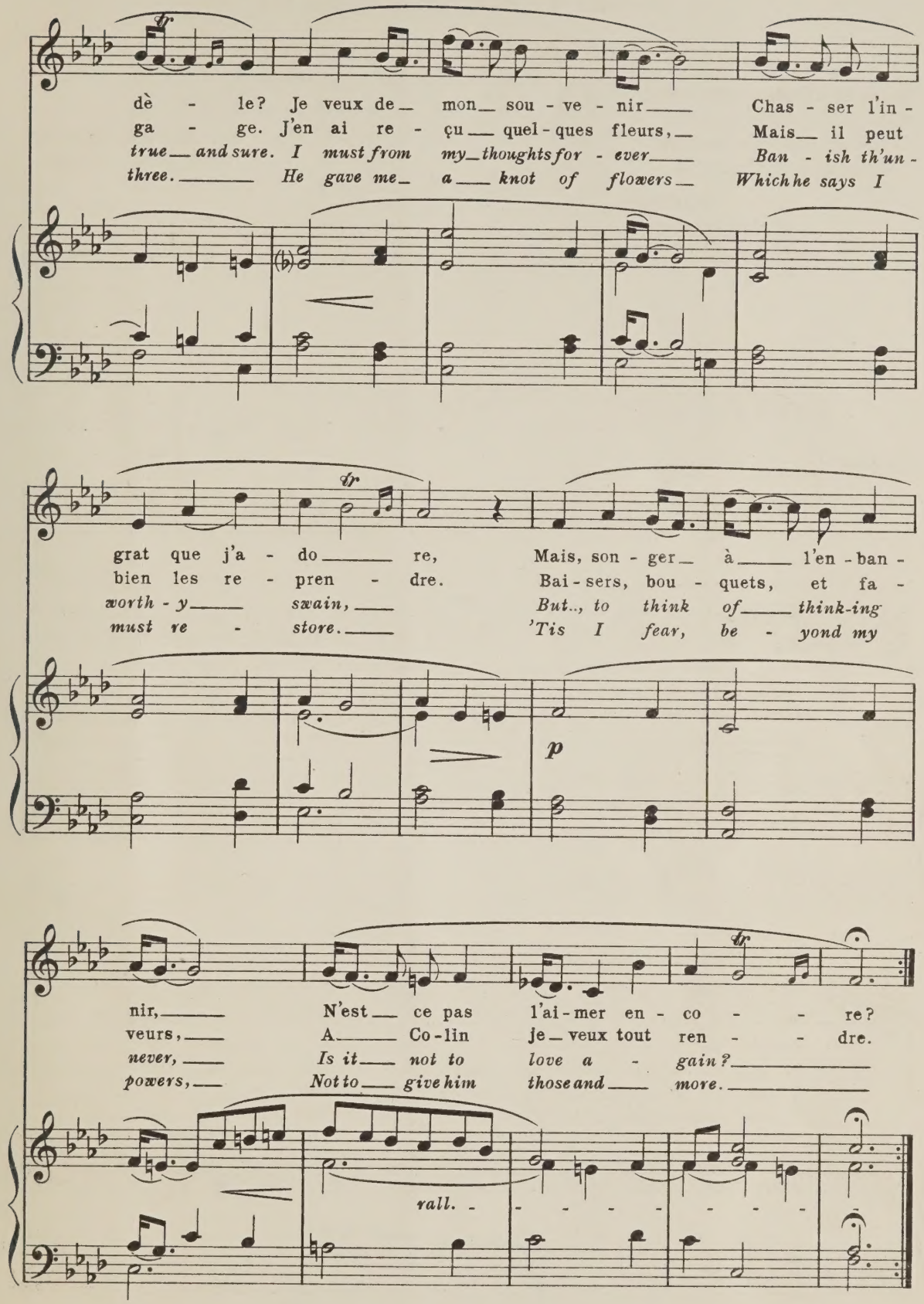
dè - le? Je veux de_ mon_ sou - ve - nir_ Chas - ser l'in -
ga - ge. J'en ai re - çu_ quel - ques fleurs,_ Mais_ il peut
true_ and sure. I must from my_ thoughts for - ever_ Ban - ish th'un -
three._ He gave me_ a_ knot of flowers_ Which he says I
grat que j'a - do_ re, Mais, son - ger_ à_ l'en - ban -
bien les re - pren - dre. Bai - sers, bou - quets, et fa -
worth - y_ swain,_ But.., to think of_ think-ing
must re - store._ 'Tis I fear, be - yond my
nir,_ N'est_ ce pas l'ai - mer en - co - re?
veurs,_ A_ Co - lin je_ veux tout ren - dre.
never,_ Is it_ not to love a - gain?_
powers,_ Not to_ give him those and_ more._
rall. -

17054
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3. LE JARDINET. (My father had a Garden Gay) ...	*E to G* ...	1	6
4. MA MIE MARGUERITE. (My Daisy Marguerite).	*E to C sharp*	1	6
5. LE ROSIER BLANC. (The White Rose Tree) ...	*D to D* ...	1	6
6. PÉTRONILLE. (Maidens three in Paris City) ...	*C to D* ...	1	6
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No. 2 in F	*E to B flat*	2	–
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SONG BIRDS LEFT UNHEEDED. (L'oiseau le plus tendre).			
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No. 2 in C	*C to F* ...	2	–
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SYLVIA THE FAIR. (La Bergère Sylvie).			
No. 1 in B flat...	*F to A* ...	2	–
No. 2 in G	*D to F sharp*	2	–
THE CRICKET. (Le Grillon)	*B flat to E flat*	2	–
THE DAISY. (La Marguerite)	*C to F* ...	2	–
THE DAME OF THE FARM. (La Fermière)	*D to F sharp*	2	–
TO ROSE. (à Rose)	*E flat to F*	2	–
UNREQUITED LOVE. (Serenade de Malice d'Amour) ...	*E to G* ...	2	–
YVONNE'S CRADLE SONG. (La Berceuse d'Yvonne) ...	*D to D* ...	2	–

ARRANGEMENTS

ARIETTA from "La Vera Costanza," an unpublished opera by Joseph Haydn (Ariette pour soprano de "La Vera Costanza") arranged after the autograph score at the Paris Conservatoire	*F sharp to B*	2	–
O LOVE, WHAT WILT THOU WITH ME? (Amour, que veux-tu de moi?) air from J. B. Lulli's "Amadis," arranged	*D to F*	1	–

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